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Question 1 Critical exposition of;

A. Rasanumitiroda:- The inference theory of Rasa, infer the presence of the emotion through the actor presented in the form of bhavas like ~~human~~ human and nature. The role played by the actor is the cause for leading to rasa. The audience infers the presence of such emotion not in the actor himself but through the bhavas presented by him. Since Sri Sankuka and Mahima Bhatta were trained in the Nyaya school of Indian philosophy, the latter was influenced by the former in formulating a similar theory in an elaborate way in his vyakhyaveka. All the requirement of anumana are fulfilled in the process of rasa experience. But inference is concerned with intellect and logic pertaining to language and not to be applicable to art experience. There is no inclusion of generalization of emotion but only the emotion presented by the actor. However the method of communication is indirect. Though this alankarika has hinted at the emotion presented by the actor, he did not extensively explain the emotional status of the spectator.

B. Concept of Sahridaya

The word Sahridaya literally means one who is of similar heart. Abhinavagupta defines Sahridaya as those people who are capable of identifying with the subject matter as the mirror of their hearts has been polished through constant repetition and study of poetry and who sympathetically respond in their own hearts. Those people are known as Sahridaya (sensitive spectators). A poet communicates with a reader who has more or less a similar sensibility. He must be a Sahridaya one who has the same mind and the heart as the poet. Like the poet the Sahridaya also should be gifted. The world created by the Sahridaya at the stimulation of the aesthetic object is his own. In it he meets with a dramatic personality which is the focal point of the whole. It is idea of realized. He then slowly and gradually identifies himself with it. When Vibhava, anubhava and vyabicharibhavas combine they produce rasa in the Sahridaya. We cannot qualify any person as Sahridaya at will. Sahridaya should have a taste in poetry and a sensitive heart. He should also

have a close acquaintance with poetical works. The *sahridaya* experiences carana or cognitive tasting which is precedent to rasa experience. This cognitive tasting is different from ordinary cognition. As already pointed out the *sahridaya* also should be a gifted person. Only an accomplished reader can fully appreciate either a play or a poem. A *Sahridaya* is one whose aesthetic susceptibility is on a par with that of the poet. According to Abhinavagupta a *sahridaya* must have the following qualities.

A *sahridaya* must have taste or *rasikatva*, *sahridayatva* or aesthetic susceptibility ~~is on a par with that of the poet~~, power of visualisation, intellectual background, contemplative heart the necessary ~~psycho~~ psycho-physical condition and the capacity to identify oneself with the aesthetic object.

Question 2

Explain and evaluate three elements of Descartes philosophy of Art.

Descartes greatly influenced by the Scholastic thought took the inspiration from the Greeks too and brought out his theory of beauty. He unknowingly resorts to the prevalent idea of order and that the senses favour proportion. He followed the thought of Aristotle in his explication of passion and action. Descartes from as it were a transition from medieval to the modern period. His theory of intellectual aesthetics is on his first principles of philosophy with regard to the concept of soul. His theory in terms of aesthetics can be divided in three contexts.

- 1) Imagination - Descartes advocates free imagination for poetic and dramatic productions. In the context of sense-perception, memory hallucination dream he discusses the free imagination of a poet. He differentiates poetic imagination from sensual perception. In sense perception he says impressions are received in the brain from common sense which are called images. Imagination receive from common sense and also has the capacity to retain it for sometime. Memory is that which traces the past impressions an imagination, Descartes identifies three causal factors that prompts the imagination to function.
- 2) Emotion - Descartes holds that emotions are the attributes that arises by the intimate union of the mind and body. He asserts that emotions are felt by the soul. He identifies six primary emotions. They are wonder, joy, hatred, desire, love and sadness. Wonder explains Descartes is the sudden felt of the soul. The attention is fixed on something that is rare and extraordinary. The reason for the arousal of wonder is said to be the non-classification of the external object as either good or bad. The main feature of theory of emotions as given by Descartes are as following -
 - ① Emotions are not uniform in all. It cause different emotions based on the impressions of every individual.
 - ② Emotions are not a direct product of the will. It is aroused through art forms and hence is indirect
 - ③ Emotions last as long as the cause of impact is present. They cannot be immediately balanced.
- 3) Joy - The end of artistic production is termed as joy or aesthetic delight. Descartes arrives at this by study of the sensory delight. Here too, he

differentiate the joy derived by sensory perception and the joy derived from artistic production. The source of artistic joy is because of the imagination, and it is seen in imaginative joy. The art form like poetry or drama builds the imagination that arouses the emotion felt in the soul and hence there is imagination joy. Descartes terms as this as intellectual joy that is achieved by arts. In his section of passions of the soul, he stated the pleasure derived from is intellectual joy.

Descartes analyses the aesthetic experience in poetry and drama. He holds the importance of language as the tool to arouse joy by poetry. The visuals of the drama according to him lead to the interior emotion in stage. He explains the experience of tragedy in drama as that which gives rise to pity. The pity from tragic drama, he says is absent of bitterness due to the artistic nature of presentation.

Question 3

A Write a note on the contribution of Bharatmuni in Aesthetics. Bharata, the pioneer author of Indian Aesthetics, in his *Natyashastra* which has enunciated two important concepts known as *bhava* and *rasa*. The former refers to the content of a work of art which is essentially emotional. The latter indicates the highest delightful experience produced in the mind of the appreciator. Only later a few *Alankarikas* have invented the method of converting the *bhava* into *rasa* and named it as *dhvani*. In the *Natyashastra* which has become a unique guide for the later artists, Bharata has considered drama as producing a variety of *rasa* since it incorporates other arts like dance, music, dialogue, gestures etc. Outwardly, the basic emotion which forms the major theme of the work of arts is known as the *sthayibhava*, which has been considered as the material cause of producing *rasa*. In actual life an emotion directly affects the individual depending upon the situation, whereas in art experience, especially in witnessing a drama or dance the emotion indirectly affects the audience. If the emotion is personalized it cannot be treated as having an aesthetic appeal but will cause an emotion experienced in ordinary life.

In Indian aesthetics, they develop a kind of dispute regarding the number of *rasas* based on their metaphysical bent of mind. ~~the~~ Bharata gives eight kinds of *rasas* that have pleasurable and painful.

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|-------------------------|-------------|
| 1) Conjugal love (Rati) | — Sringara |
| 2) Mirth (hasa) | — hasya |
| 3) Sorrow (soka) | — Karuna |
| 4) Anger (Krodha) | — Raudra |
| 5) Fortitude (Utsaha) | — Vira |
| 6) Fear (bhaya) | — Bhayanaka |
| 7) Disgust (Tugupsa) | — Bibhatsa |
| 8) Wonder (Utsmaya) | — Abhuta |

Formalist theory and Representation theory or Art.

Formalist theory envisages that all works artistic value is determined by its form the way it is made, its purely visual aspects and its artistic medium. Formalism emphasises composition elements, like color, line, shape, texture rather than realism context and content. It takes context, its reason of creation, historical background the life of the artist etc as secondary aspect.

Formalism is an approach to understand arts and it is traced back to Plato, who argued that eidos of the things included our perception of the thing, as well as those sensory aspects of a thing which a human mind can take in. The true nature of a thing is significant or true inner nature of a thing that recognition of a work of art as representational of things is a secondary importance. The structuralists hold that mental processes and social perceptions are more important and than the essence or ideal nature of things.

Representation theory - Many philosophers ancient and modern have said man as the representational animal homo symbolicus, the creature whose distinct character is the creation and the manipulation of signs things that stand for or take place of something else. It is through representation that people organise the world and reality through the act of naming its elements. Signs are organised in order to form semantic constructions and express relation.

Representation plays important role in literature, semiotics and aesthetics. Plato and Aristotle's literacy theory takes literature as representation which may be verbal, visual or musical as being natural to human beings. The ability to create and manipulate signs is typical of man, memory is natural to man, Plato was more conscious to the use of representations and thought literature is representation of life, yet also believed representation create world of illusion leading man away from real things. Ferdinand de Saussure holds that semiotic examines the signs and types of representation that human use to express feelings, ideas, thoughts and ideologies.

Question 4 write a note on Plotinus' idea of Intellectual Beauty.

A Aristotle instructed the dramatist in his Poetic and further supplemented in Rhetoric, the technical aspects of the dramatic production was carried out by later philosophers. Following the tradition of Aristotle came Plotinus who concentrated in taking up the discussion on the end of art that is the art experience. The theory progressed by Plotinus is known from his work, The Six Enneads. In the sixth tractate of the first Ennead Plotinus deals with beauty. In this he sets on an array of questions recalling the various ideas especially of Socrates, Plato and Aristotle. The question raised by Plotinus are as follow—

In this connection, he stated if the beautiful thing is essentially symmetrical patterned then it would amount to say that only a compound can be beautiful and not a thing devoid of parts. The Soul released of the desires in solitary is freed from ugly. The beautiful is the soul that is heightened as the intellectual principle.

According to Plotinus, the divine beauty emanates from the One. By emanates he meant the overflow like light from the sun, to create the realm of intelligence and that in turn emanates into the world of Soul.

Art is the seat and source of beauty is seen as more complete than its presence in the external. He states that art is not a reproduction of objects seen but they go back to the ideas from which Nature itself derived, they are holders of beauty and add where nature is lacking.

Plotinus now debates with regard to the beauty in nature. The sequence of his analysis can be enumerated as follows -

- 1) Idea which is primal, immaterial, firmly a unity is not Beauty
- 2) Ground of beauty cannot be Matter

Beauty is not a concrete object but in the soul and mind. The wisdom of the artist says Plotinus is in a waking where the artist goes back to wisdom in nature which is embodied in himself.

4B Analyze Susanne K. Langer's view on Art.

Langer treated art as an expressive form. The ability to express or articulate or project the subjective factor of our experience distinguishes art from other things. The essential function of art is not to give vent to the artist's own feeling, nor even to evoke any emotion in the contemplator but to so express the life of feeling that art lovers in general, may, even artists themselves may come to know a little more about vitality in all its manifestations from sheer sensibility to the most elaborate phases of awareness and emotion. In other words essential value of art is not objective. Like other philosophies of art Langer considers expression as the central concept of his aesthetic theory. A work of art is an expressive form created for our perception through sense of imagination and what it expressive form created for our perception through sense of imagination and what it expresses is human feelings. Art can also be expressed in certain form like symbol, sign, signal, image, expression etc. However non-verbal or non-representational work of art may not evoke any kind of feeling. Regarding creation Langer is of the opinion that art-work is the expressive forms created for our perception.

4B Critically evaluate Kant's idea of Sublimity.

Kant says the object lend itself to the presentation of sublimity discoverable in mind. Sublime, he says strictly cannot be contained in any ~~sensuous~~ form but only in idea of reason. Even though the adequate presentation of reason is not possible, this inadequacy itself that admits sensuous presentation forms the basis of reason. In sublime, the mind is invited to give up sensibility and employ itself on ideas involving higher finality. He observes that the nature excites the ideas of the sublime chiefly by the sign of magnitude and power. He contrasts the sublime in nature less important but with rich consequences when compared with beauty. Kant defines sublime at each level refining the definition.

① Sublime is the name given to what is absolutely great.

② That is sublime in comparison with which all else is small

③ Sublime is that the mere capacity of thinking which evidences a faculty of mind transcending every standard of sense.

Kant maintains that a pure judgement upon the sublime must not have object as the determining ground, if it is to be aesthetic and not to

be aesthetic and not to be blemished with any judgement of understanding or reason. While assessing the quality of delight in the sublime, Kant states that the feeling of the sublime is therefore at once a feeling of displeasure, arising from the inadequacy of imagination in the aesthetic estimation of magnitude to attain to its estimation by reason, and a simultaneously awakened pleasure, arising from this very judgement of the ~~and~~ inadequacy of the greatest faculty of sense being in accord with ideas of reason, so far as the effort to attain to these is for us a law.

4F

Write a note on the doctrine of Sadhanikaraṇa.

The doctrine of Sadhanikaraṇa which ensures that a poet has creatively de-individualised the emotions, shown them of their pain-pleasure associations and made them universal enough to be savourable by one and all. Abhinavagupta has quite a few problems in accepting Bhaṭṭa Nayaka's view irrespective of the fact he did endorse some of his thought and even adopted them in his aesthetic principles. Being a hard-core Dhvani advocate Abhinavagupta was very critical of Bhaṭṭa Nayaka's Bhavanvayapara. It was common knowledge that Bhaṭṭa Nayaka created his Hṛdaya Darpan only to demolish Dhvani. Abhinavagupta wanted to accept Bhavanvayapara only on the ground of it means vyanyana and he declared when a similar concept already existed what was the need of talking of a new concept. This doctrine has the answer of some critical thinking like; did that tragic situation also yield you pain like you real life encounter? Your answer would definitely be no but why? So we could say that Rasa is the destination Sadhanikaraṇa is the pathway.

Questions

A ~~Rudra Rasa~~ Raudra Rasa -

Bhaṭṭa talk of eight Rasas in fact initially he mentions only four basic Rasas. out of which the ~~Rudra~~ Raudra Rasa is one of the eight Rasas. Raudra emerges from shrayibhava of Krodha (Anger) which is usually associated with evil persons of violent nature, who cause fight its stimuli are harsh words, cruelty, spite provocation etc. It is acted through beating, hitting dragging bloodshed, inflicting pain and its evoked through red eyes, knitting of eyebrows, puffiness cup cheeks etc. Its vyabhicari bhavas include energy, cold blooded animality, excitement, intolerance, ~~and~~ cruelty along with sweating and stammering. The accompanying state of Raudra are given in Natya Sastra. Raudra is related to biśhaṭṣa and bhayavak as well. The manifestation of the furious or bhayavak is beating-splitting crushing ripping open etc which have suggestions of blood and mutilation, hence it not only gives rise to fear but also disgust or biśhaṭṣa. Raudra properly channelized in positive direction becomes vira-Raudra is related with violence and destruction. The central emphasis in Raudra is turmoil, fury and its consequences hence it leads to Karuna. It is quite interesting to note that avasthavas or effects of Raudra are similar to the affects or avasthavas of Karuna. Anger involves lot of waste owing to excited emotional state and chokes wisdom or robs man of intellect. Fury leads to uncalled for devastation hence leads to Karuna.

Question
5C

Mimetic Theory of Art

The word mimetic means of or relating to an imitation, imitate using imitative means of representation. There are several theories of art and mimetic is in use since Plato, but it is used by great theorists of Renaissance up to modern theorists too. Both Plato and Aristotle stick to mimetic theory of art, i.e. art as imitation but in different ways. No clue as to how to differentiate between Plato's views and Aristotle lies in the explanation of ontological dichotomies of the universal and particular. Do the universals exist independently of individual of whom they can be predicted or if they are merely convenient ways of talking about and finding similarity among particular things that are radically different? On this issue there are three main positions, realism, idealism and nominalism. According to the realists universals are real they exist and are distinct from particulars that instantiate them. This takes three forms Platonic realism, Aristotelian realism. Platonic realism holds that universals are real entities but their existence are dependent of particulars that exemplify them.

5D

Ancillary feelings

When a feeling is being expressed in a poem as a primary mood other feelings that normally accompany it are called its ancillaries. No feeling, however basic, appears in its severest purity of form but attracts other emotions as well. Thus, if love is the emotion being treated, it will attract a host of other feelings, bashfulness, infatuation, agitation eagerness, pride vicillation and other. These ancillary feelings are called vyabhiचार or saukhari-bhavas, because they come and go at will in association with the principle emotions and help stabilize them. Without the reinforcement of the feelings emotions, no emotion can be developed into an enduring mood. Poetic organization consists not only in developing an emotion into a sustained mood, but also in developing an emotion into a sustained mood by exhibiting an entire emotional sequence of alternating strands.

5E

Sthayi Bhava

Human life has some fixed emotive patterns, universally present and integral to our life they are a set of eight permanent emotions. Etymologically sthayi stands of abiding and continuing and bhava means existence. These innate, enduring assimilative and dispositional traits of human nature are dormant and when activated they develop into an expressive and distinct emotive pattern which get manifested through some minor transitory states, bodily movements and involuntary actions. The eight sthayibhavas are, Love, laughter, sorrow, anger, enthusiasm, fear, disgust and astonishment.

Being universally present the artists use them as objectifying principles to give their artwork structural unity by unifying other elements of the work through them. Bharata did not give any specific reason why are sthayibhavas, sthayi. Giving illustration of a king and the subject he explain one may each sthayi is king because of its

Position and rest of the minor bhavas are its ~~sub~~ subject. In other words shayibhavas being subtle, they cannot express themselves, they get manifested through these vyabhicari bhavas only. For example we talk of a tragic play a comic story a romantic poem, or a horror film, we must accept that modern art forms have gone beyond these eight shayibhavas now.

5H Denis

Denis believed to be a mystical theologian. His main work is titled 'The divine names' consisting of thirteen chapters. He is also known as Dionysius or Pseudo Dionysius. In the divine names he deals with the questions concerning Good, beauty, love, jealousy and that the nature of evil. Good he says is the supremely divine deity is essential Good that extends its Goodness to all things. He presents the cosmic order as the Goodness of the Good. He says "The Good is cause of the celestial movement in their commencements and terminations. He terms Good as the Spiritual Light on the ground that it fill every mind with spiritual light and expels all ignorance and error. When ignorance is removed he says the presence of the spiritual function as both perfecting and further turning each ~~other~~ towards the true being.

Denis sees the beauty as the cause of the harmony. From a supernatural of all beautiful things he considered beautiful existed prior uniquely in the cause. The cause is beautiful from which emerged everything. So he finds everything existent as beautiful in its order and reason. He identifies the Beautiful with Good, because according to him, all things aspire to the beautiful and Good. There is no existing thing which does not participate in the Beautiful and the Good. Thus Dionysius shows the undivided unitary relation of the Beauty and beautiful.